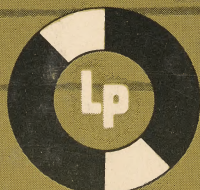


Music of The Liturgy in English

According to the Use of the Episcopal Church

PLAINCHANT and ANGLICAN CHANT directed by RAY F. BROWN
and HAROLD W. GILBERT with ANDREW TIETJEN, organ

Recorded under the auspices of the Joint Commission on Church Music

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MUSIC OF THE LITURGY IN ENGLISH

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According to the use of the Episcopal Church (Recorded under the auspices of the Joint Commission on Church Music in the Chapel of General Theological Seminary of New York)

Directed by **RAY F. BROWN** and **HAROLD W. GILBERT**

Andrew Tietjen, Organ

Music of the Liturgy
in English

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SIDE 1: PLAINSONG — Students of the General Theological Seminary of New York, directed by Ray F. Brown.

THE HOLY COMMUNION

Kyrie, from Missa Marialis, Mode I. (Hymnal 719) • Christmas Collect • Creed, Mode IV (Hymnal 720)
Sursum Corda (Hymnal 734) • Christmas Preface • Sanctus, from Missa Marialis, Mode V. (Hymnal 721)
End of Canon • Lord's Prayer (Hymnal 722)
Agnus Dei, from Missa Marialis, Mode V. (Hymnal 723)
Gloria, from Missa Marialis, Mode VIII. (Hymnal 724)

EVENING PRAYER

Preces • Psalm 15, Tone III A 5. (Plainsong Psalter)
Magnificat, Tone VIII 1, solemn form (Hymnal 658)
Nunc Dimittis, Tone I 2. (Hymnal 673) • Creed • Lord's Prayer (Monotone) • Suffrages • Collects for Peace and Aid against Peril

Plainsong

The oldest music of the Western Church is called plainsong, plainchant, or Gregorian chant. It is unison vocal music with free, unmetrical rhythm and with melodic characteristics which are explained not by our familiar major and minor scales but by the eight scales or modes known as the church modes. The use of plainsong by the Church began in the early centuries of the Christian era, and it was the only music of the Church until the beginning of polyphonic music in the ninth century. In the sixth through the eighth centuries it reached its highest point of artistic expression, comparable with other styles of music which developed in the sixteenth through the nineteenth centuries. During the period of the growth of polyphony following the ninth century, the composition of fine plainsong melodies continued, and the chant was sung along with the new polyphony until the latter reached its high-water mark in the sixteenth century. By this time plainsong had been neglected more and more in favor of polyphony, until the authentic versions of the melodies were forgotten and the ancient tradition of interpretation in singing was lost. In the first half of the nineteenth century the scholarly work of restoration was begun by the Benedictine monks of Solesmes in France, and now, after a hundred years of labor, a vast body of the music has been edited and published and has come into wide use.

The revival of plainsong in the Anglican Church, requiring the use of English rather than Latin words, was marked by the work of Thomas Helmore, who published *The Psalter Noted* in 1849 and *The Hymnal Noted* in 1852. Many other editors have continued the important work of adapting plainsong to English liturgical words, especially G. H. Palmer, Walter H. Frere, Francis Burgess, and J. H. Arnold in England, and Winfred Douglas in America, to mention only those whose published works have had the most use.

In singing the plainsong heard in this recording, the students of General Theological Seminary are carrying on a tradition for the use of this music in the daily chapel services which goes back a hundred years. The singing of all of the services at the Seminary is done by the whole student body without the help of a choir, which means that the music and the style of singing it are well within the scope of small and ordinary choirs and, at the same time, worthy of attainment by good choirs. Although the plainsong is sung in this instance by men, it is equally suitable for treble voices or for mixed choirs, with the higher and lower voices singing sometimes in octaves and sometimes with antiphonal alternation between them. The organ accompaniment, when used, is intended to be no more than a soft background to help the singers keep the pitch.

In order to realize the spirit and beauty of words and of melody in singing plainsong, one must give special attention to the rhythm. The notes should be equal in duration, except as otherwise indicated by the notation, the neums (groups of two or more notes to a syllable) should be unhurried and sung usually with at least a slight accent on the first note of the group

SIDE 2: ANGLICAN CHANT AND MERBECKE — Mixed Choir directed by Harold W. Gilbert

MORNING PRAYER

The Festal Preces (Hymnal 602) • Antiphon and Venite (Tomlinson — Hymnal 607)
Te Deum laudamus (Monk-Croft — Hymnal 613-617)
Benedictus es Domine (Turton — Hymnal 623)
Benedictus Dominus (Turtle — Hymnal 634)
Jubilate Deo (Elvey — Hymnal 644)
Suffrages and Lord's Prayer (Hymnal 602)

THE HOLY COMMUNION (John Merbecke, 1549)

Kyrie Eleison (Hymnal 702)
Credo (Hymnal 703)
Sanctus (Hymnal 704)
The Lord's Prayer (Hymnal 705)
Agnus Dei (Hymnal 706)
Gloria in Excelsis (Hymnal 707)

(the degree of accent depending on the relative importance of the syllable), the word accents should be according to the natural sense and sound of the language, and the phrases should be smooth, fluent, and flexible. For further instruction, an excellent little book on singing plainsong with English words is *The Approach to Plainsong* by J. H. Arnold (published by the Oxford University Press).

The Merbecke Communion Service

At the time of the Reformation, one of the first compositions for the new English liturgy was John Merbecke's simple, unison music for the whole Prayer Book of 1549, called *The Booke of Common Praier Noted*, published in 1550. This setting of the Communion Service is a part of that work. Although it is not plainsong, the version of it in *The Hymnal*, 1940 resembles plainsong in its rhythm and in its modal tonality, and the principles of plainsong interpretation should be applied to the singing of it. While it is austere music, it is beautiful when sung in a flexible style, with the accentuation and phrasing of the music determined by that of the words, and it is especially suitable for congregational singing.

Anglican Chanting

The Anglican chant is a simple form of music in four-part harmony for the chanting of the unmetrical English words of the psalms and canticles. The origin of the Anglican chant is somewhat obscure, but it came into use after the Reformation as the result of the requirements of the English liturgy and of the desire of singers for harmonized music in the major and minor tonalities. Its use can be traced back to about 1660, but it probably developed before that from the old plainsong faux bourdons, with some possible influence also from the metrical psalm tunes of the sixteenth and seventeenth centuries. In all psalm chanting, it is of the utmost importance that the natural sense and sound of the words should govern the accentuation and phrasing of the singing.

The Versicles and Responses

The versicles and responses have a unifying function in the liturgical structure, the dialogue between the minister and people serving to bring the participants in the service together as they worship God. In the form of short prayers, they always lead up to some part of the service proper to the occasion, the preces introducing the psalms for the day, and the suffrages introducing the collect for the day. They should always be sung in a simple, straightforward manner suited to the participation of the whole congregation and with regard for the sense and phrasing of the words.

The purpose of the Joint Commission on Church Music in making this recording is to set a standard for the use and interpretation of parts of the official music of the Church for priest, congregation, and choir, as set forth for the Commission in *The Choral Service* and in *The Plainsong Psalter* (both published by the H. W. Gray Co., New York) and in the Service Music section of *The Hymnal*, 1940 (published by the Church Pension Fund, New York) to which edition the hymnal numbers refer.

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**MUSIC OF THE
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According to the use of the
Episcopal Church (Recorded under the
auspices of the Joint Commission on Church Music)
PLAINCHANT DIRECTED BY RAY F. BROWN and
HAROLD W. GILBERT with ANDREW TIETJEN, Organ
PLAINSONG - Students of the General Theological Seminary
of New York directed by Ray F. Brown

ML 4528

NONBREAKABLE

SIDE 1

(XLP 6372)

12-17-52-053
THE HOLY COMMUNION - Band 1: Kyrie - Christmas Collect
Band 2: Creed - Band 3: Sursum Corda - Christmas
Preface - Sanctus - Band 4: End of Canon - Lord's
Prayer - Band 5: Agnus Dei - Band 6: Gloria
EVENING PRAYER - Band 7: Preces - Psalm 15
(Plainsong Psalter) - Band 8: Magnificat
Band 9: Nunc Dimittis - Creed - Lord's
Prayer - Suffrages - Collects for
Peace and Aid against Peril

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ANGELICAN CHANT DIRECTED BY RAY F. BROWN and
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ANGELICAN CHANT AND MERBECKE - Mixed Choir
directed by Harold W. Gilbert

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NONBREAKABLE

SIDE 2

(XLP 8634)

MORNING PRAYER - Band 1: The Festal Preces - Antiphon
and Venite (Tomlinson) Band 2: Te Deum laudamus
(Monk - Croft) Band 3: Benedictus es Domine
(Turton) Band 4: Benedictus Oominus (Turtle)
Band 5: Jubilate Deo (Elvey) Band 6: Suffrages
and Lord's Prayer

THE HOLY COMMUNION (John Merbecke, 1549)

Band 7: Kyrie Eleison Band 8: Credo
Band 9: Sanctus Band 10: The Lord's Prayer
Band 11: Agnus Dei Band 12: Gloria
in Excelsis

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